

Stained Glass

LEVEL
ONE

A Quarterly Devoted to the Craft
of Painted and Stained Glass





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THERE is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.

SHAKESPEARE
(*Julius Caesar*)



STAINED GLASS

SUMMER
1956

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President's Letter

As the newly-elected President of the Stained Glass Association of America, may I extend my personal greetings to each and every member, and a warm welcome to our new members. I deeply appreciate the honor bestowed upon me, and I shall do my utmost to merit your trust and confidence.

The first convention I ever attended was in 1939 when my father was elected President. I have enjoyed attending most meetings since that time, and have seen the Association grow in stature as well as in members. During these years our problems have been many, and have been efficiently solved, but today we are in the middle of our greatest problem.

I am sure we are all well aware of the critical situation facing us in the competition from Europe, so I won't go into details which we have all read so many times.

We have reached a crossroad. We have chosen the road to follow; one of a vigorous public relations program and a careful legal program.

Unfortunately, for the first time, unity does not prevail except in our desire for the protection of American stained glass workers against unfair foreign competition.

At the outbreak of World War II, there were many countries with one desire—to beat the enemy. At the outset, unity did not prevail in this situation either. There were vast differences among the countries, ranging from principles and philosophy of life, to economics. These differences were aired, weighed and co-ordinated. The big and the small, the rich and the poor, all modified their thinking and wholeheartedly followed the directives of the chosen combined leadership, resulting in an organization that successfully waged the war.

Today in our 54th year, our Association is faced with a critical period. We also have many differences, ranging from disinterest to economics. Our differences have been aired, weighed and co-ordinated, and a way of battle has been set.

At this point, each and every stained glass worker in America has a decision to make within himself. That decision will mean the success or failure of our campaign. Are you, for one reason or another, going to set yourself aside from the Association at this point, or are you going to modify your thinking and join the Association wholeheartedly in carrying out the program that the assembled convention has approved?

Which will it be?

Wilbur Herbert Burnham, Jr.

The Forty-Seventh Convention

The 1956 Convention of the Stained Glass Association of America, held at the Sheraton-Plaza Hotel in Boston, June 26-29, was called to order by President Karl B. Lamb. After a scriptural reading by the President, Mr. John Weaver reported for the Credentials Committee. Following his report was the election of the Auditing Committee and the Nominating Committee. President Lamb then called for the reports of the officers, commencing with his own. He lost no time in going into the foreign competition problem, citing facts and figures on importations of foreign glass since the last Convention. After his report President Lamb called on General Secretary Oppliger, who made his report to the meeting.

Mr. Harold Rambusch then asked about the amount of money being paid in for public relations. President Lamb stated that any money collected was strictly paid on a voluntary basis, adding that although the appeal was made to all member studios, only about 33% of the membership had made any contributions at all. A long discussion followed on the problem of financing the campaign, and Secretary Oppliger brought the meeting up to date on just what had been accomplished so far.

After the conclusion of Mr. Oppliger's report, President Lamb called for further reports. Mr. Oppliger discussed the Editor's Report, which appealed to the membership for more news and photographs of their various activities.

At this point the Resolutions Committee was nominated and elected, the Committee being Mr. Harold W. Cummings and Mr. Harold W. Rambusch.

Then followed the rest of the Committee Reports, George Hunt on Advertising, and Harold Cummings on Craft Relations-Apprentice Training. Mr. Cummings spoke of the fine exhibit of apprentice panels, stating that eighteen apprentices had signed up for the exhibition, and that all of them completed the commitment. He also spoke of his discussions with Mr. Eugene Kelley, announcing that Mr. Kelley would be heard from later on during the meeting.

Mr. George Spiers then gave his report on Public Relations and Education, reporting on the Association's retention of Ketchum, Inc., for publicity, and Barnes, Richardson and Colburn as customs attorneys. Mr. Spiers also spoke of the fine work done by Mr. Henry Lee Willet in conjunction with Ketchum, Inc.

President Lamb, at the conclusion of the reports, spoke on the permanent exhibition of the Association in Washington Cathedral. Mr. Rambusch announced the panel discussion with outstanding architects, that would take place at the next session.

Second Session

President Lamb called the meeting to order, and announced the panel discussion on the subject: "Relative Values of American Stained Glass versus European Stained Glass". The panel consisted of Dr. Arland Dirlam and Mr. Eugene Kennedy, two distinguished architects of Boston, Mr. Wilbur H. Burnham, Jr., and President Lamb. Mr. Harold W. Rambusch acted as moderator. In introducing the subject, Mr. Rambusch told of the background of American stained glass, mentioning the distinguished work of Charles J. Connick, Ralph Adams Cram and Charles D. Maginnis. The discussion continued, as many interesting facets of the relationship of stained glass

with architecture were brought out, especially in connection with the Code of Ethics of the Association. The problems of the budget for stained glass for smaller churches was a topic of great interest, connected as it was with the problem of quality and fitness.

Mr. Rambusch was given a question to be submitted to Dr. Dirlam: "Have the picture windows imported from Europe in great numbers at the turn of the century given the American public a misconception of the true principles of stained glass as a decorative art?" Dr. Dirlam replied that this was quite true—"I think the picture windows have done more harm, particularly in the church, than any other phase of architectural detail or craftsmanship". He went on to explain his thesis, concluding that the problem of education for the prospective stained glass client was the problem of the stained glass man rather than of the architect. Mr. Kennedy then stated his opinions on the problem of the selection of good glass, saying in part: ". . . it only seems to me that since the architect is the co-ordinator of the entire architectural project, and, in addition to his own work, the co-ordinator of the glass, paintings and sculpture, such as it may be, that responsibility remains vested in him and him alone, to solve all the architectural problems that may arise".

Mr. Rambusch then called upon the Rev. Edwin Butler Kron, C.S.P., who gave his very interesting views on educational work, concluding: "It is a case of education, and education of the clergy themselves. And if that can be done at the beginning—as Dr. Dirlam said, in the earlier stages—and you sell your point, I think you will safeguard the situation. And I say, that from the priest's point of view, it is very bad business not to have in the window that thing that can help

you in preaching to your people”.

The Rev. Dr. H. Robert Smith of St. John's Episcopal Church in Gloucester was called upon by Mr. Rambusch, and he recalled several of his own amusing experiences with stained glass, especially in small churches. He spoke of the necessity of having an overall plan, in which the clergy, architect and donor could concur.

It was necessary to conclude the discussion at this point, as prior commitments of panel members precluded further talks.

President Lamb then continued the meeting, calling upon Mr. Otto C. Winterich, chairman of the Membership Committee. Mr. Winterich made a complete report on the membership, making special emphasis of the fact that only by an increase in dues-paying members could the problems of our present crisis be eased.

The new Convention Committee, headed by Mr. Bernard O. Gruenke then reported on possible spots for the 1957 Convention. The Executive Committee voted for Sun Valley, Idaho, the place of meeting being the Challenger Inn.

President Lamb announced that the next order of business would be unfinished business. Mr. Spiers spoke of public relations, and asked that the members give some indication as to whether or not they thought that the public relations campaign be continued with the Ketchum people. President Lamb observed that this subject should be brought up under "new business". However, he asked Secretary Oppliger to bring the meeting up to date on present finances. Mr. Oppliger reported that all obligations would be met for the Ketchum contract for a six month period. Mr. Rambusch emphasized the fact that any and all contributions are purely voluntary, and that

it was impossible to levy any assessments, due to legal aspects. President Lamb stated that as long as the Association was solvent at the present time, all discussion of future action would necessarily have to be brought up under the heading of new business.

The Nominating Committee was then asked for their report, and acting chairman Orin Skinner reported as follows:

For President: Wilbur Herbert Burnham, Jr.

For First Vice-President: George D. Spiers.

For Second Vice-President: Henry Lee Willet.

For Treasurer: John D. Weaver.

For General Secretary: Fred P. Oppliger.

For new members on the Executive Committee: Karl B. Lamb, Robert Rambusch and Conrad Pickel. The Nominating Committee requested that Mr. Albert W. Klemme, in recognition of his many years of service to the Association, be made an Honorary Member. It was moved and seconded that all recommendations be accepted. At this point, the new officers were officially installed.

President Burnham made gracious acceptance of his new position as President and Mr. Hunt called for a rising vote of thanks for past-President Lamb. Site for the 1958 Convention was discussed, and the city of Philadelphia was decided upon, the place of meeting to be the new Sheraton Hotel.

Third Session

President Burnham opened the session, calling immediately upon Mr. Eugene F. Kelley. Mr. Kelley spoke of his pleasure in attending the Convention, and complimented all those responsible for the fine exhibit of stained glass panels. After an off-the-record discussion, Mr. Kelley spoke on labor trends within the glass industry in general and the stained

glass craft in particular. He recommended that the Association appoint its Apprenticeship Committee to get together with the Brotherhood of Painters and Decorators of America, and with the United States Department of Labor in order that they bring the 1946 Apprenticeship Standards up to date. He talked of the problems of Automation in present-day labor, and of what other trades and crafts were doing to assist and protect their apprentices. Returning to the glass industry, he spoke of the tremendous expansion of building wherein the greater part of construction consists of glass, clear and in color. He said that it was imperative that stained glass men be represented. Mr. Kelley asked for questions from the floor, and there were many. It was finally recommended that the Executive Board take up the problem, and the matter was turned over to them.

President Burnham now brought up the subject of the incorporation of the Stained Glass Association of America. Mr. Spiers was asked to supply details and reasons, which he proceeded to do. He said that the process of incorporation was a simple one, and if the Association were to incorporate, no individual member could be held responsible for the possible non-payment of financial obligations. A discussion followed in which several of the members asked for further clarification of aims and purposes of incorporation.

A recess for the photographers was called, after which President Burnham again called the meeting to order. The Resolutions Committee presented two resolutions, one to be sent to Henry Willet, recovering from his accident in the hospital, and the other to Albert W. Klemme, in recognition of his many years of unselfish devotion to the Association. Mr. Oppliger read a communication from Otto Heinigke, expressing his regret that he was unable to attend the meeting. Mr. Heinigke also spoke in praise of those responsible for the

public relations campaign covered by the Ketchum Report of June 7th, and added his hopes that wise leadership prevail in the matter of incorporating the Association.

A discussion followed on the support of suppliers advertising in the "Bulletin".

At this juncture, President Burnham introduced what he called "the big problem of the day". "What are we going to do about our public relations, the raising of the money, and the success of the day-to-day prospects in the future?" He asked for discussion on the problem. Mr. Robert Rambusch stated that we wish to advertise our American stained glass, making everyone in the country more conscious that fine stained glass is made in America. Mr. George Hunt spoke of the fine results that Ketchum, Inc., had produced in the short time that they had taken over the account of the Association. He suggested that various studios, instead of putting money into individual advertising, put this money into the overall campaign. In this way, all members would benefit.

Mr. Percy Jones of Ketchum, Inc., was asked by Secretary Oppliger to make some observations on the work of his organization on our behalf. He told the members that the work already done should serve as a sufficient sales-talk for the future. Mr. Jones told the meeting that all members had been regularly notified of the progress of the campaign. He said that this is no short run, but is a long-range program for long-range results. Mr. Jones went on to say: "I think it is safe to say that many people in this Association who have been appealed to for money and asked to go into this program have been a little reluctant to do so, and say, 'Oh, this may be just one of those things that they are talking about, and I'd hate to toss my money into it. How do I know it's any good? Let's wait and see.'" He said that a wonderful momentum had been

generated, and that it would be a shame to let things drop at this important time. If the burden is spread over many shoulders, it becomes a small one. A spirited discussion, weighing the pros and cons of the campaign now took place, and Mr. Otto Winterich cited concrete examples of the excellent results achieved so far in the campaign. He cited publications that had carried our publicity, noting particularly that a steel ad in "Time" magazine had featured a fine American window, and that as a result, both the clergy and laity had made inquiry about the quality of work being done in our country. The issue was debated, and Mr. Crosby Willet took the floor, supporting the program at length. He said that the firm of which he is a member is behind the program in its entirety, and if the work is continued, we will be sure to have the up to now non-contributing studios join our ranks. Mr. Harold Cummings said that it is necessary that we get our message to the smaller studios, as these are the people that need this publicity the most.

In answer to questions regarding the retention of the Ketchum organization on a month to month or quarterly basis, Mr. Percy Jones said that his firm would be perfectly willing to go along with the Association on a pay-as-you-go basis. He also said that this is not merely a "publicity" campaign—it is a serious "public relations program", which is much broader in scope than mere publicity. After Mr. Jones' remarks, there followed a long debate on the merits of the program. A motion for the retention of the firm was made, but was reworded three times before formal presentation. The motion in its final form:

"That we authorize the Executive Committee to engage Ketchum, Incorporated, for three months. If in that time sufficient money has either been col-

lected or pledged to cover the three-months period, the Executive Committee is authorized to continue for another three months indefinitely, at least until the next Convention."

The motion was carried.

President Burnham now called for a rising vote of thanks for Miss Betty Bruder, in recognition of the fine work she had done as chairman of the Convention Committee. He announced the meeting of the Executive Committee immediately after adjournment. A motion to adjourn was made and seconded, and the President declared that: "The final session of the 1956 Convention of the Stained Glass Association of America now stands adjourned".

Thus the 1956 Convention passed into the record.

Frontispiece

We present a detail from the Chancel window of St. Anthony's Shrine, Boston, Massachusetts. This outstanding Franciscan building was designed by Brother Cajetan J. B. Baumann, O.F.M., and the stained glass was executed by the Rambusch Decorating Company of New York, being designed and painted by Robert Pinart.

This great sanctuary window measures 40 feet in width and 30 feet in height. The glass is an abstract selection of deep blues, vivid oranges and yellows. The theme is Eucharistic, the left hand part of the glass being devoted to the Sacrifice of the Old Testament, and the right hand side being devoted to those saints of the New Testament that are intimately associated with the Eucharist. In the center section of the window is the Last Supper, above which appears the Apocalyptic triumph of the Eucharistic Lamb.

Elder Statesmen

At the request of our General Secretary, we are reprinting the motion that was made to amend the By-Laws at the Convention of the Stained Glass Association, held in 1951:

"The directing head of any full membership of the Stained Glass Association, who has been active in the Association for a period of twelve years and who has delegated to another executive of the studio the membership rights and powers of said studio, such directing head may be nominated at any regular constituted Convention of the Stained Glass Association to a classification hereinafter known as Elder Statesmen. If said nomination receives a vote of two-thirds of the membership present, he will be considered an Elder Statesman as long as his full studio membership is maintained. This election carries with it the right to vote on all matters brought before any duly convened Convention of the Stained Glass Association at which said Elder Statesman is in attendance, and the right to be elected or appointed to serve on Convention Committees. It does not carry with it the right to hold office in the said Stained Glass Association of America."

The motion was carried.

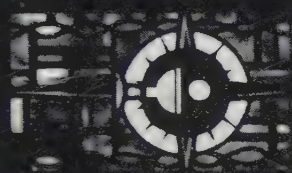
Committee Reports

Apprentice-Training Committee

The exhibit of stained glass panels by apprentices at the Boston convention was a resounding success. First prize, second prize, and three honorable mention award winners were chosen by a special Apprenticeship Competition Jury from the eighteen entries submitted by apprentices whose experience in stained glass ranged from four months to three and a half years.

Donald Erik Erikson of Cleveland, Ohio took First Prize for his contemporary stained glass panel depicting the awe-struck Magi at the moment when they first saw the Child Jesus. Alfred McArdle of Philadelphia was awarded Second Prize for his slab-glass-in-concrete panel. This particular technique, which is gaining in interest, demands simplicity of design. McArdle's panel shows a descending dove and a glowing ruby chalice with a background of rich color to symbolize the "Descent of the Holy Spirit at Communion".

The only other panel using the slab-glass technique which was entered in the competition won an Honorable Mention Award for Robert Anderson of Milwaukee, Wisconsin. His "Head of Saint Paul", like McArdle's panel, exemplifies the principle of halation, or the spreading of light as it passes through the colored glass.



Robert Johnson, another Milwaukee apprentice, also received an Honorable Mention Award for his "Nativity" panel. Simplicity of design and color were accomplished by stressing the use of primary colors with a minimum of matting and tracing.

An Honorable Mention Award was won also by Richard Millard of New York City, who will complete his apprenticeship next February. Millard portrays "Hypocrisy" by depicting a two-faced head surrounded by subordinate symbols to emphasize the insincerity and the suppressed true feelings that characterize the hypocrite.

Members of the Jury which selected the winning panels were the following members of the Association:

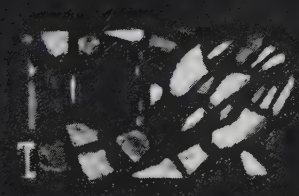
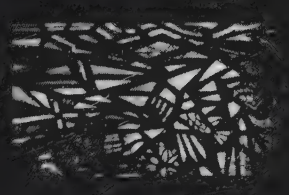
Wilbur Herbert Burnham, Sr., of the Burnham Studios of Boston, Emil Frei of the Emil Frei Studios of St. Louis, Orin Skinner of the Connick Associates of Boston and John Weaver of the Pittsburgh Stained Glass Studios of Pittsburgh. They were assisted by Harold W. Cummings of the Cummings Studios of San Francisco, who arranged for the exhibition.

In the opinion of the judges, all entries evidenced a true appreciation of the beauty inherent in colored glass in active light, and a growing mastery of the many skills required to make a fine stained glass window.

The designs for the most part were highly original, and provided fresh evidence of the trend toward creativeness, which in modern American stained glass so effectively complements our contemporary American architecture.

We reproduce herewith the eighteen panels, the numerical sequence reading from left to right:

- 1) "Adam and Eve", by William J. Budinich, Jersey City, New Jersey.



- 2) "Monk Ringing Bells", by Wm. O'Connor, Tenaflly, New Jersey.
- 3) "St. Francis", by Alice E. Hudders, Marblehead, Mass.
- 4) "Head of St. Paul", by Robert W. Anderson, Milwaukee, Wisconsin. (*Honorable Mention*).
- 5) "The Magi", by Donald Erik Erikson, Cleveland, Ohio. (*First Prize*).
- 6) "The Three Wisemen", by Alice Alter, Englewood, New Jersey.
- 7) "Crucifixion", by Donald R. Consul, Drexel Hill, Pennsylvania.
- 8) "Descent of the Holy Spirit at Communion", by Alfred McArdle, Philadelphia, Pennsylvania. (*Second Prize*).
- 9) "Prayer" by Ann Willet Kellogg, Ambler, Pennsylvania.
- 10) "Woman Washing Hair", by Jacqueline Kevorkian, Philadelphia, Penna.
- 11) "The Path", by Rogers Hornsby, Chicago, Illinois.
- 12) "Hypocrisy", by Richard Millard, New York, N. Y. (*Honorable Mention*).
- 13) "Holy Family", by John F. Eilers, Jr., Cleveland, Ohio.
- 14) "Undersea", by Karole Kissack, Park Ridge, New Jersey.
- 15) "The Eucharist", by Paul L. Kosmach, Pittsburgh, Pennsylvania.
- 16) "The Crucifixion", by Edward Protzeller, San Francisco, California.
- 17) "Thy Word is Light," by Howard E. Walter, Pittsburgh, Pennsylvania.
- 18) "Nativity", by Robert Johnson, Milwaukee, Wisconsin. (*Honorable Mention*).

Membership Committee

The following names of applicants are published for review by members. Opinions on the eligibility for membership in the Association should be sent to the Secretary.

FOR FULL MEMBERSHIP

Leo P. Frohe Art Glass Works, 328 Pine Street, Buffalo 4,
New York. Sponsored by Otto C. Winterich.

OTTO C. WINTERICH, *Chairman*

Albert W. Klemme Honored

We publish the resolution passed at the Convention, honoring Mr. Albert W. Klemme. The resolution is as follows:

WHEREAS, one of our most faithful and earnest members finds it unwise, because of his physical condition, to carry on his work as thoroughly as he has done through the many years, and

WHEREAS, the Association feels that it is a protection to him that he be relieved of his duties, be it

RESOLVED, that Albert W. Klemme be elected to the position of greatest dignity the Association is able to confer, namely, Honorary Member of the Stained Glass Association of America.

Harold W. Rambusch

Harold W. Cummings

Chairmen, Resolutions Committee

Notes and Comment

Surprise Guests

Al Klemme Jr., writes us that if anyone has been trying to recognize the two tall men standing behind the speaker's table in the Convention banquet picture, they will be interested in knowing that they are not new members of the Association. They are actor Gregory Peck and producer-director John Huston. Mr. Klemme says: "I feel sure that now that a precedent of having a movie star at the banquet has been set, that we will have a hard time keeping our wives away from another convention. Mrs. Schmitt was the first to see the two famous people, and after that the attention of the other young women gave them no rest. Bill Burnham asked that they say a few words, and they were good enough to oblige. We were particularly interested in what John Huston had to say. Telling us of his first job when he was 15 years old, he said that he was working as a cementer in a stained glass studio in Los Angeles, and that there was one particular window that was to be cemented, containing a very beautiful piece of antique glass. He said that he was able to break this piece several times before he decided to take another job."

Merely A Detail

A couple of weeks ago, we had a rare experience in the theatre, the production being "The Lark", starring Julie Harris. The staging was free and modern, making use of projected scenery. All was fine until the coronation scene in Rheims Cathedral, where Joan, the Maid, witnessed the crowning of the Dauphin. A rose window was projected on the cyclorama,

a rose that had no prototype in the animal, vegetable or mineral kingdoms. It was ghastly in color and design. Perhaps your Editor was one of the few in the theatre that clutched his temples in horror when this atrocity was screened. He thought immediately of the sad state of affairs in the theatre when the best of modern set designers have no conception of a good window. Some thirty years ago we saw a production of Max Reinhardt's "The Miracle", with decor by Norman-Bel Geddes. Sad to say, the modern theatre has learned nothing from Mr. Geddes' treatment of stained glass for the stage. This miserable thing cannot even be dignified by the title of a "suggestive window". (The play, however, is magnificent!)

Ketchum Producing Results

It is with a great deal of pleasure that we report the successful progress of our Public Relations campaign, being conducted by Ketchum, Incorporated. Many of our national magazines, together with those of specialized appeal have been carrying articles on American stained glass. The July 6th issue of the Wall Street Journal carried a front page feature article on our problem, which has certainly aroused interest in many quarters. In the "Homiletic and Pastoral Revue", an article by our Associate member, the Rev. Michael McNerney of Belmont Abbey, North Carolina was handled by the Ketchum people, and resulted in many inquiries being made to secretary Oppliger. Mr. Percy Jones of Ketchum, Inc., has been personally responsible for several very fine articles appearing in various journals, and as time goes on, it is becoming more and more apparent that the Public Relations idea is bearing good fruit. Ketchum's use of word and picture is bringing our message to people we have been in no position to reach. We

feel that the campaign has exceeded our expectations. May it continue!

"Keeping the Craft Alive"

Mr. Henry Lee Willet sends us a letter from a reader who takes exception to some things said in the Spring issue of the "Bulletin". The letter was sent to Mr. Willet, and he has kindly sent it on to us, together with his reply:

"Dear Mr. Willet:

In the Spring 1956 issue of "Stained Glass", p. 5, Rambusch quotes Couturier, "What we see in our churches . . . are not works of art" but "archaeology and commerce". I also notice on page 18 that Murphy "never had formal training in art", yet conducted a successful shop. (I've never seen his work). I'd like to ask Rambusch and Couturier if the men who made the Tree of Jesse in Chartres were "artists" or simply craftsmen who *were dominated by and held fast to Byzantine traditions of hundreds of years standing*. The Christian religion is only truly Christian if it holds fast to the tradition of its founders, and obviously a church building should reflect the basic tradition of the faith it seeks to serve.

As far as "commerce" is concerned, no doubt the 12th and 13th century workers received a *bare living wage* for their work, in contrast to the exorbitant charges made by the modern scratchy, infantile, caricaturist, Matisse-style of glass like the trash being installed in the new Coventry Cathedral, according to recent Sunday issue of the New York Times.

To cite musical parallels, should we discard music like "Old Hundredth", "A Mighty Fortress is Our God", "Beautiful Savior", "O Christ Thou Lamb of God", etc, for the modern jazz-revival style of trombone, guitar and harmonica type

so popular in some areas? Obviously not, and yet men like Couturier are doing that very thing in the stained glass field.

Yours truly,
Edward Hildebrand"

And Mr. Willet's reply:

"Dear Mr. Hildebrand:

Thank you for sharing with me your stained glass thinking.

It is true that much stained glass found in our churches would not make the grade as works of art. It is also true that all that is new or different is not automatically good as living art. In fact, much is trash.

What is one man's food is another man's poison. Matisse windows in Chartres would be deadly. In the Chapel at Vence they fit admirably and are in character. Some people may not like the character, but that does not say it is bad.

Father Couturier at Assy failed, I feel, because he turned the lovely little church into a stained glass picture gallery. The windows by the various artists clash in a frightful manner, failing to create a worshipful atmosphere. The windows are to the glory of Bony, Bazaine, Couturier, Rouault, etc . . . not to the glory of God.

One thing is certain, you can't make a living art copying old masterpieces. Nor can you create great contemporary stained glass if you don't have a soul responsive to the impact of the glories that are Chartres.

I wrote this listening to WCAU's 5:30 A.M. Sunday Symphony hour. First they played Stravinsky's "Firebird Suite" and then Cesar Franck's "Redemption; Symphonic Interlude". I enjoyed both immensely.

Cordially yours,
Henry Lee Willet"

Publications of Interest

ART IN EUROPEAN ARCHITECTURE, by Paul Damaz. Reinhold Publishing Corporation, 430 Park Avenue, New York 22, N. Y. (228 pp. 8½" x 10½", plates and black and white, color, and illustrations in the text. \$12.50).

This is a truly beautiful book, well designed and well printed and illustrated. While there may be philosophical discussion on the success of the author in presenting his thesis, there can be no doubt that here is another fine source book for a glassman's ever-expanding library. Mr. Damaz has brought us European examples of the attempt to bring about a synthesis of the arts in the art of building. There are some fine photographs of stained glass, as well as a stained glass plate in full color. One cannot help but note that many of the architectural tours-de-force of a very few years back have now become what might be called "obsolescent contemporary". Some of the "shockers" of a decade or so ago now seem very tame, almost routine. Whether or not one agrees with the possibility of a true synthesis of the arts in architecture, this book is a scholarly piece of writing, large in scope, well-conceived and beautifully presented. We recommend it without reservation.

THE STAINED GLASS ASSOCIATION OF AMERICA

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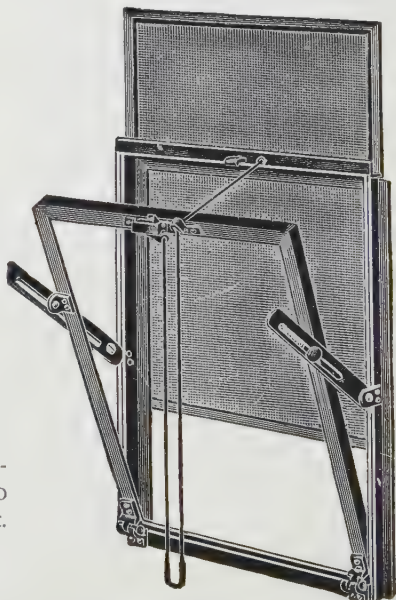
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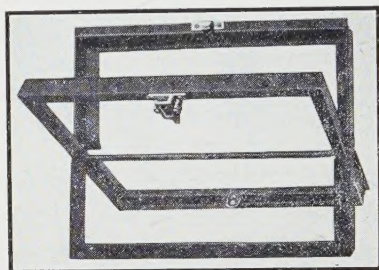
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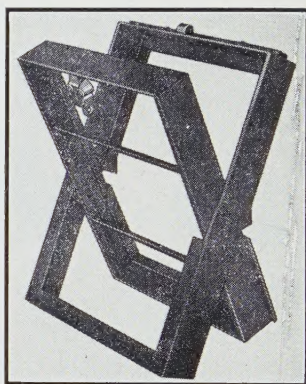
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